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Constance Whittemore and the New School Book

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TO those interested in the spread of attractive format and good illustration to the books possible and practical for school use, the work of Constance Whittemore is of special interest.

Constance Whittemore, who nurtured from childhood an unchanging desire to be an artist, in the last few years has seen the influence of her work spread to the far corners of the United States, for of late she has touched the pages of school books with the brilliant color and the sure line which are characteristic of her drawing.

Her first work was for "A Visit from St. Nicholas," which she has made one of the most delightful of the many attractive volumes in the Macmillan "Little Library." It is interesting to note that the quality

of this first effort attracted many publishers.

Wee pixies, witches, and fairies are well understood by the young artist. Frances Jenkins Olcott, in her foreword to her excellent collection of British folk and fairy tales—*WONDER TALES FROM FAIRY ISLES*—writes:

"And when any child reads this book and closes his eyes, may Peas Blossom, Cobweb, Moth, and Mustard Seed—

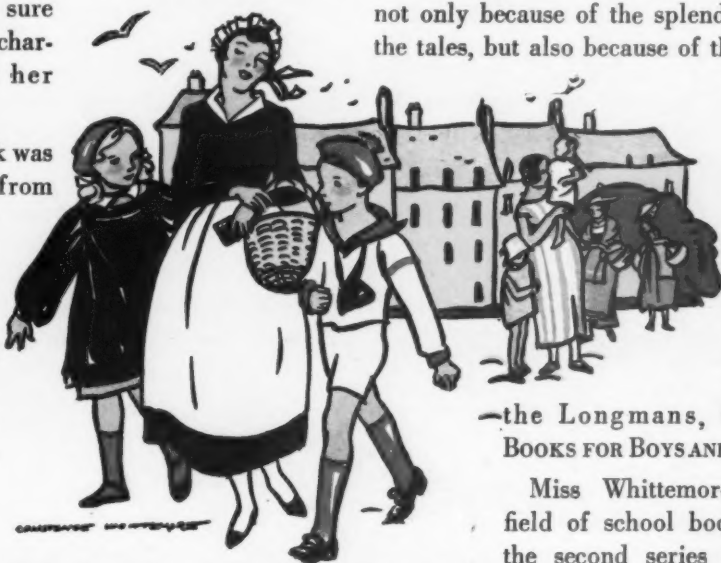
'Hop in his walks and gambol in his eyes'."

Fulfillment of this wish will be possible not only because of the splendid retelling of the tales, but also because of the spirited and

imaginative pictures by Miss Whittemore. More of the "little people" created by her pen appear on the attractive cover of

—the Longmans, Green & Co.
BOOKS FOR BOYS AND GIRLS of 1930.

Miss Whittemore entered the field of school books by way of the second series of the "Little Folk's Library," bright little books



Reprinted from *JEAN AND FANCHON* by Virginia Olcott.
Published by Silver, Burdett and Company.

for very young readers. She made pictures for the volume entitled *FUNNY STORIES*, and collaborated in the illustration of *FRIENDS FROM MOTHER GOOSE*.

Recently Miss Whittemore has illustrated two geographical readers written by Miss Virginia Olcott. These readers are part of a series in which Miss Olcott wished to incorporate "honest-to-goodness" story interest and was anxious to have thoroughly sympathetic and interpretative drawings. These two books, *ANTON AND TRINI* and *JEAN AND FANCHON*, testify to the wisdom of the choice of Miss Whittemore as artist. Her illustrative powers have reached new heights. She has caught the spirit of the people of Switzerland and France, and she has pictured their surroundings. It is easy to find the fruits of the artist's study abroad.

ANTON AND TRINI and *JEAN AND FANCHON*, gaily and quaintly dressed by Miss Whittemore, may well have taken their place in the

Round the World Book Fair Celebration of Children's Book Week last month. Certainly such sympa-

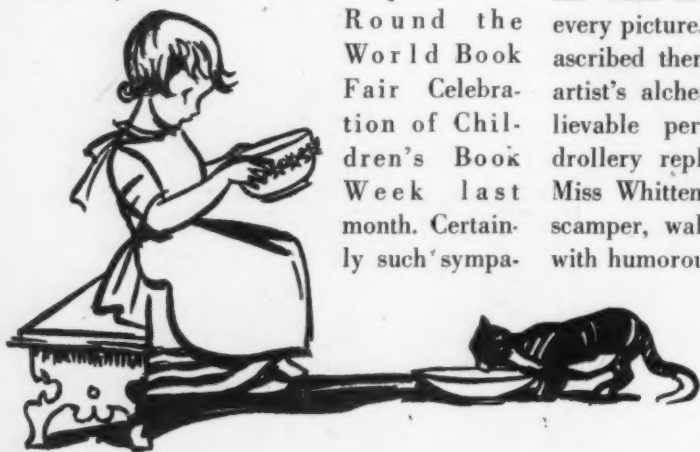
thetic illustration will bear more fruit in world friendship than the small and poorly reproduced photographs in black and white, of the geographical reader of yesterday.

There is little point in trying to analyze Miss Whittemore's technique. On the whole her pictures are beautiful and rich in descriptive quality. There is a simplicity of line which appeals to children. The influence of her work in portraiture is to be found in every picture. Her characters reflect the traits ascribed them in the text, and each by the artist's alchemy is given a distinct and believable personality. Similarly, although drollery replaces dignity in her treatment, Miss Whittemore endows the animals which scamper, walk, and run through the books with humorous and reminiscent individuality.

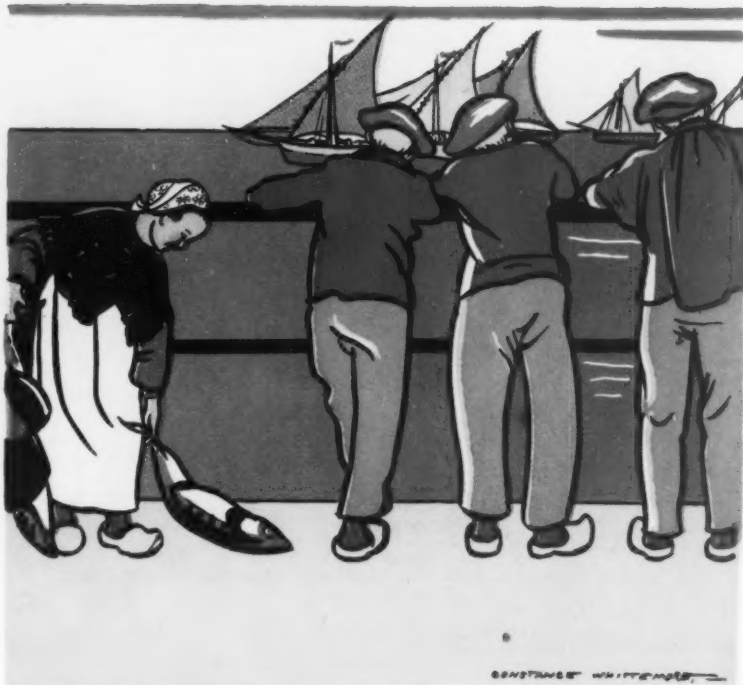
Miss Whittemore's method is to sketch and sketch until wholly in the spirit of the text before proceeding to the finished drawing. She is a severe self-critic, and often laughing-



Reprinted from *JEAN AND FANCHON* by Virginia Olcott.



Reprinted from *ANTON AND TRINI*, by Virginia Olcott. Published by Silver, Burdett and Company.



Published by Silver, Burdett and Company.

ly tells of the searching criticisms received from her mother. She has a personality of unusual charm and winsomeness.

Teachers of children may rejoice that Miss Whittemore is growing in artistic stature. It is true of her that her latest work is her best. A comparison of *JEAN AND FANCHON*, her latest, with *ANTON AND TRINI*, a book in the same series and only a year older, will show this. The fundamental draughtsmanship is stronger and purer; the use of color is bolder and more confident.

Many teachers wish to develop an interest and taste for good illustration by units of appreciation based on modern illustrators for children. Such units, requiring as they do a variety of examples of the artists' work for class discussion and study, are now possible. Children enjoy and soon learn to know and recognize illustrators as well as authors. Standards of judgment for knowing good illustrations should be almost as

important, a part of elementary education as the development of taste in literature. With publishers and artists agreeing that some well illustrated books should be produced in durable and inexpensive form so that schools can afford to use them in quantity, teachers will be able to teach both literature and art in a more integrated manner.

For children or teachers who wish to know more of Miss Whittemore as one of the pioneers in the "glorified" school book

this brief autobiography has been included.

"In this generation, when girls as well as boys are expected to answer the question 'What are you going to be when you grow up?' it is a comfortable feeling to know very early what one hopes to be so one can prepare as one goes along. My brother at the age of three, when asked this leading question, would unfailingly reply: 'A train conductor, a milkman, or a hand-organ grinder' — the three



Reprinted from *WONDER TALES FROM FAIRY ISLES*, by Frances Jenkins Olcott. Published by Longmans, Green and Company.

leading heroes of his imagination at the time. But I was never tormented by such conflicting ambitions, having always wanted to be an artist.

"During my four years at Wellesley College I majored in art and architecture and the various studio classes which the curriculum offered. During our senior year the college offered a prize for the best poster submitted to be used in its drive for the Semi-Centennial Fund, the judges to be Cecelia Beaux, F. X. Lyendecker and Gutzon Borglum. During Christmas vacation I worked on my entry and succeeded in winning the prize, which pleased the senior class especially as I was its president.

"After graduation I made an extended trip abroad with six of my classmates, which experience has proved especially valuable to me in connection with my illustrating of books about children in foreign lands.

"The following winter found me studying under Frank Vincent Du Mond and George Bridgeman at the Art Students League of New York, and in 1925 I illustrated my first book for children—*A VISIT FROM SAINT NICHOLAS* (Macmillan)—and from that time on my particular interest has been in the illustration of books for children.

"Four delightful summers were spent in a studio on Cape Ann—a building which had been remodeled from an old barn, my particular workroom being the old hay-loft. This faced Ipswich Bay and the beach where there were at all hours numberless children to sketch."

BOOKS ILLUSTRATED BY
CONSTANCE WHITEMORE
(Mrs. John Nugent Jackson)

Moore, Clement C.—*A VISIT FROM ST. NICHOLAS*—Macmillan

Elliot, Gabrielle—*GAMES FOR EVERYDAY*—Macmillan

White, Eliza O.—*DIANA'S ROSE BUSH*—Houghton, Mifflin



Reprinted from *A VISIT FROM ST. NICHOLAS*, by Clement C. Moore. Published by The Macmillan Company.

Olcott, Frances J.—*WONDER TALES FROM FAIRY ISLES*—Longmans, Green

Spyri, Johanna—*HEIDI*—Crowell

Spyri, Johanna—*EVELI AND BENI*—Crowell

Teall, Edna H. W.—*BATTER AND SPOON FAIRIES*—Harper

Bryce, Catherine T. and Turpin, Edna—*FUNNY STORIES*—Newson

Bryce, Catherine T. and Turpin, Edna—*FRIENDS FROM MOTHER GOOSE* (in collaboration)—Newson

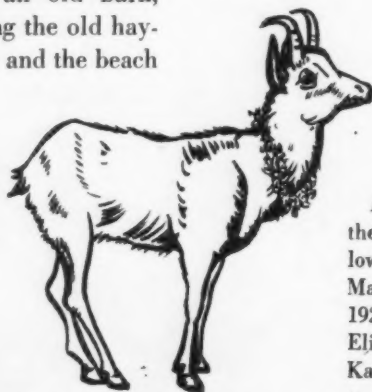
Bennett, Ethel H.—*CAMP CONQUEROR*—Houghton, Mifflin

Roberts, Mary N.—*STORIES OF THE YOUTH OF ARTISTS*—Crowell

Almond, Linda S.—*MARY REDDING SEES IT THROUGH*—Crowell

Olcott, Virginia—*ANTON AND TRINI*—Silver, Burdett

Olcott, Virginia—*JEAN AND FANCHON*—Silver, Burdett



Reprinted from *ANTON AND TRINI*, by Virginia Olcott. Published by Silver, Burdett and Company.

EDITOR'S NOTE

Articles concerning artists and their work have appeared in the following numbers of *The Review*: Maude and Miska Petersham, March, 1925; Dugald Walker, June, 1926; Elizabeth MacKinstry, April, 1929; Kate Greenaway, April, 1929; modern illustrators, October, 1930.

Additional articles are planned.

Early American Writers for Children

BERT ROLLER

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II ELIZA L. FOLLEN

(Continued from November)

OUR recent critics and historians who have given us a revaluation of American literature have failed to mention the name of Eliza L. Follen. That almost colossal study, *OUR SINGING STRENGTH* by Alfred Kreymborg, the first outline history of American poetry since James L. Onderdonk's *HISTORY OF AMERICAN VERSE* of 1901, and the only full discussion of American poetry now in print, does not even include her name in the index. Yet Mrs. Follen, as I stated in last month's study, was undoubtedly the first English or American poet, with the exception of William Blake, to catch completely the human and romantic spirit of childhood. She was the first writer for children, also, who realized that in the folk rhymes of Mother Goose, with all their beautiful incongruities and hearty laughter, lies the secret of a large part of child verse.

This neglect is not so difficult to explain, however. Mrs. Follen did all her best work for children, a form of literature considered even in this enlightened age by the academicians to be without aesthetic value. Our scholars forget, of course, that many of our best loved books—by such authors as Aldrich, Mark Twain, Stockton, Lewis Carroll, Kipling, Dickens, Stevenson, and Blake, for example—were written for young people. They do not realize, too, that a modern juvenile such as *HITTY* may be as well done as a novel by John Galsworthy or Willa Cather.

Almost all we know of the life of Mrs. Follen was preserved for us by Sarah Josepha Hale, feminist leader, author of "Mary's Little Lamb," and editor of *GODEY'S LADY'S BOOK*. Rufus Wilmot Griswold included several of her poems in his *FEMALE POETS OF AMERICA* as well as the usual extravagant

eulogy to her feminine virtues. Before her marriage she was Eliza Lee Cabot of Boston. Her husband, a noted liberal of his day, to whom Whittier dedicated one of his anti-slavery poems, was driven from a professorship in the University of Jena while still a young man, apparently for political reasons. While in Switzerland he was appointed Professor of Civil Law in the University of Basle. Then, so Whittier claimed, the united demands of Prussia, Austria, and Russia for his delivery as a political offender forced him to flee to this country for protection. Soon afterward he became a member of the Harvard faculty. In 1828 he married Miss Cabot.

Griswold, always the gallant when writing of either marriage or attractive young women, tells us that the "union was eminently happy," although it was to last but eleven years. Professor Follen, obviously unable to control his passion for universal freedom, openly expressed sympathy with Garrison. At a meeting of the New England Anti-Slavery Society, following a speech by A. A. Phelps, Follen rose to his feet and said that he was ready to join the organization, although he realized the consequences of such an act. His prophecy was all too true, for Harvard immediately dismissed him. Later he became a member of the Executive Committee of the American Anti-Slavery Society. On January 13, 1840, he lost his life on the ill-fated steamer, *Lexington*, which burned while on a trip from New York to Boston.

Mrs. Hale in her *WOMAN'S RECORD; OR SKETCHES OF ALL DISTINGUISHED WOMEN, FROM THE CREATION TO 1868*, says that Mrs. Follen was more popular as an educator, perhaps, than as a writer. She edited the life of

her husband, wrote a number of prose stories for children, as well as *LITTLE SONGS*, and was something of a popular writer with such semi-fiction as *SKETCHES OF MARRIED LIFE* and *THE SKEPTIC*. The larger part of her time, however, was given to the training of boys for Harvard. Mrs. Hale, always a little afraid that the women about whom she is writing will not be fully appreciated, tells of this activity in the true *GODEY'S LADY'S BOOK* fashion. "Mrs. Follen," she says, "on the death of her lamented husband, was left to provide for the education of their only child, a son nine or ten years of age. She resolved to conduct the instruction of her son, and receiving into her home a few boys, sons of her beloved and true friends, as companions for her child and pupils of her care, she fitted these youths for Harvard University. Such honorable exertions to perform faithfully the duty of father as well as mother to her son, demand a warmer tribute of praise than the highest genius, disconnected from usefulness, can ever claim for a Christian woman."

Last month we included a number of the poems of play, each full of the spirit of gayety, from the first edition of *LITTLE SONGS*. Below are a few of the serious verses from the same volume.

"The New Moon"

Dear mother, how pretty
The moon looks tonight!
She was never so cunning before;
Her two little horns
Are so sharp and so bright,
I hope she'll not grow any more.

If I were up there
With you and my friends,
I'd rock in it nicely, you see;
I'd sit in the middle
And hold by both ends;
O, what a bright cradle t'would be!

I would call to the stars
To keep out of the way,
Lest we should rock over their toes;
And there I would rock
Till the dawn of the day,
And see where the pretty moon goes.

And there we would stay
In the beautiful skies,
And through the bright clouds we would roam;
We would see the sun set
And see the sun rise,
And on the next rainbow come home.

"Lullaby"

Sleep, my baby, sleep, my boy,
Rest your little weary head;
'Tis your mother rocks her baby
In his little cradle bed.

Lullaby, sweet lullaby!

All the little birds are sleeping,
Every one has gone to rest,
And my precious one is resting
In his pretty cradle nest.

Lullaby, sweet lullaby!

Sleep, O, sleep, my darling boy;
Wake to-morrow fresh and strong;
'Tis your mother sits beside you,
Singing you a cradle song.

Lullaby, sweet lullaby!

This is, I am sure, one of the earliest lullabies in American poetry. I am almost tempted to call it the very first. The reader will notice that it is entirely free from the cynical reflections on babies current in the English poems preceding Tennyson and Swinburne.

The Christmas Bookshelf*

DOROTHY E. DE GOZA

Children's Librarian
Outer Gratiot Branch, Public Library
Detroit, Michigan



From *LITTLE TOOKTOO*, by M. A. Peary. Wm. Morrow

ALTHOUGH to some children a book at Christmas, even should it have a gay and alluring binding, may not bring the momentary thrill that a necklace or a toy airplane holds, it is a possession that has an existence beyond that most gifts. To insure against a tiresome existence of standing eternally upon the shelf, a real book should have a tale to tell so absorbing to its owner, that the youthful mind may carry its beauty, its meaning or its information into lanes that lead indefinitely. A book should carry an appeal to the buyer; it should be worthy and, although much less important, it should be a joy to the eye. The problem of offering a list of such volumes has many obstacles. There is the possibility of presenting the books which have been popular through generations (or how could they have survived?) and these are mental possessions which would profit any owner. But such books are becoming a heritage of American youth and suggestion of these titles is merely a buying reminder. Among the recent children's literature there is much that deserves a line. There are such unusual and alluring bindings, and likewise so many illustrations to stir artistic appreciation that there is only one path to follow—choose for quality of literature. But choose books patterned, not only for the boy or girl with literary discrimination, but for all those who like to read.

To begin with the small ones, there are books for those boys and girls who are beginning to read; books that will brighten

their eyes and minds. *HANSEL THE GANDER* by Katharine Keubler is a story wound about pictures enchanting for their German atmosphere, their humor and coloring. Although not a story of distinction, it will entertain for repeated perusals. *LITTLE PEAR* by Eleanor Lattimore is a more pretentious story. It has drawings, on every page, of a mischievous Chinese child. The tale carries this small almond-eyed imp into many disasters—and when does an American child spurn the tale of error? Therese Deming has two recent Indian books, arranged for easy reading, *LITTLE EAGLE* and *INDIANS IN WINTER CAMP*. They give many authentic details of a small Indian's activities, thus provide an introduction to our historical background. The pictures add much interest to the happenings. Then, for a breath from Santa, we might add the new edition of *THE NIGHT BEFORE CHRISTMAS*. This is illustrated by Arthur Rackham and the pictures are as gay as the lines.

For children a bit older, there is *MOORLAND MOUSIE*. This is a book which one who loves ponies could scarcely fail to enjoy. The pony is born on an English moor and brought into captivity against his desire. He goes through satisfaction and discouragement even as a human might, and if sold from master to master. As he relates his equine life, he endears him-

* This article was prepared under the direction of the Chairman of the Book Evaluation Committee of the Section for Library Work with Children of the American Library Association, Miss Harriet W. Leaf.

self to his readers. *Golden Gorse* has a keen knowledge of horses, but does not thrust too much information into this narrative. *SWALLOWS AND AMAZONS* is the expression of a dream existence. A group of boys and girls go camping without parent or guardian and camp so splendidly that no sorrow or human frailty mars a delightful summer. Such a tale carries universal enjoyment if one wishes to live a few halcyon days. *WATERLESS MOUNTAIN* is a story about an Indian boy of today. There is a poignant beauty in the telling, inducing a genuine feeling for the boy, an appreciation for his surroundings, and an interest in ceremony and in daily life. Writing with unusual art in expression and sympathy in execution, Laura Armer has achieved a fine book. Elizabeth Coatsworth's *CAT WHO WENT TO HEAVEN* has poetic conception—beauty of language, subtlety in meaning, and fancy which carries charm. Such a book may have a limited juvenile audience—one whose imagination is vivid—but it is worth owning. A new volume by Miss Coatsworth, *KNOCK AT THE DOOR*, is likewise poetic in feeling. This is a fairy tale and may possibly achieve more popularity.

A book for the amusement of a girl of eight or ten is *SUSIE SUGARBEET*, written by Margaret Ashmun. The child in this story is enthralled with life on a farm. City or country bred children will appreciate her happy summer. Children of this age will also enjoy Eliza Orne White's *WHEN ABAGAIL WAS SEVEN*. This small girl lived a hundred years ago and found as many means of employing her energy as she might discover today. Such a story is sought after with eagerness and the time setting adds attraction to the narrative. *FLOATING ISLAND* by Anne Parrish will transport any small girl into a nursery. The toys—quite human in attribute—have become lost on the island. Mrs. Parrish writes well and with much humor. The pictures also add to the enchantment.

There is a troop of children that delight in fairies, and several new books could be added to a wealth of such lore. *THE WEE*

MEN OF BALLYWOODEN written by Arthur Mason is one of these. Written with Irish humor and fancy, illustrated in kind, it is a delight to an appreciative listener. Its contents and humor are a bit too advanced for the smallest believer in leprechauns, but beyond ten its age appeal might be limitless. Cora Morris has a book entitled *GYPSY STORY TELLER*, which children would enjoy. Mary Gould Davis has made a collection of Italian fairy tales, which she calls *THE TRUCE OF THE WOLF*, and Eleanor Ledbetter a collection from Czechoslovakia. Then there is a beautiful book, illustrated by Dorothy Lathrop, and bound in handsome green that contains two lovely fairy tales by Walter De La Mare. So a lover of fancy should not sorrow at Christmas time.

From here we pass into books for older eyes. Agnes Danforth Hewes' *SPICE AND THE DEVIL'S CAVE* is one. It is written about Portugal in Columbus' time, but the action is swift enough and the characters sufficiently modern to appeal to those who are not searching for historical romance. The route to India is an enthralling theme and the story is told with real ability. *MEGGY MACINTOSH* by Elizabeth Gray tells of a Scotch lassie whose life among relatives failed to satisfy her loneliness. In America, where she landed just before the outbreak of the Revolution, she found warmth, charity and love. Girls whose thoughts are bursting into adventure and romance will find satisfaction and enjoyment in Meggie. *WAIF MAID* by May McNeer is another book which would be a welcome gift to an appreciative reader. Since the book starts in tragedy and ends in happiness, since waif maid is pursued by danger and accused of witchcraft, it has the elements of popularity. It is very well written; the characters live in a bygone age with surprising vividness.

To speak about books for boys does not mean that those previously mentioned would not please a masculine intellect, but the ones that follow are especially adapted to minds absorbed in energetic occupations. *RED HORSE HILL* by Stephen Meader has plenty of

energy. It has a dog, horses and manly pursuits in its make-up; moreover, a penniless and bereaved lad falls into great good fortune. The incidents are not patterned after exact reality but it is an enjoyable story. Then there are the aeroplane enthusiasts—numerous of course. Raoul Whitfield's *SILVER WINGS* is a bit of luck to them. Told in modern vernacular, any boy able to understand this group of short stories will revel in its exciting incidents. Another aeroplane book is Lieutenant Studley's *LEARNING TO FLY FOR THE NAVY*. Presented in a manner that would arrest the attention of a boy, and full of information, there is still enough narrative to entertain. Atwood H. Townsend has arranged *CAMPING AND SCOUTING LORE* as a book to satisfy all the eager questions that the title suggests. It has a wealth of information and is written by a man who has much knowledge and experience in scouting and camp aids. The last book in this group should scarcely be mentioned as a book solely for boys for it will interest any discriminating book lover. *THE TALE OF THE WARRIOR LORD* by Merriam Sherwood is an arrangement made from the poem of *EL CID CAMPEADOR*. Its appeal would be to boys or girls who enjoy tales of knightly valor such as the King Arthur stories, the Norse sagas and stories of Roland. The make-up of the book is a thing of beauty and the telling, though the theme be war and loot, is artistic.

What is a book list without mention of poetry! There is one this season by Sara Teasdale and another by De La Mare. The latter contains exquisite fantasy, but the make-up falls short of *PEACOCK PIE* or *DOWN-A-DOWN-DERRY*. There is also an anthology, compiled by Mildred Harrington, which is an attractive volume.

This year the books are not cheap in price. Two to three dollars is an average for the new publications. But if one wishes to spend a smaller amount, or if two titles are more desirable than one, there are very good books being offered by various publishers at the price of one dollar. A recent list, "Rainbow

Bindings," is published by the company which puts out the Blue Ribbon Books. The books are attractively bound, and are illustrated by Louis Rhead. The titles include *ANDERSEN'S FAIRY TALES*, *TOM BROWN'S SCHOOL DAYS*, *KING ARTHUR AND HIS KNIGHTS* and *HEIDE*. They are gifts of unusual merit and not displeasing to a youthful eye. Grosset and Dunlap might likewise be proud of their "Juveniles of Distinction." Since their bindings are not made from a pattern, they have individuality. The titles, as a group, do not meet the "Rainbow Bindings" books nor the Macmillan "Children's Classics," but most of them are good and some merit the trade title—*THE STORY OF A BAD BOY*, *KIDNAPPED*, *WONDERFUL ADVENTURES OF NILS* and others. Then there are the Macmillan "Children's Classics." This list is compiled with a distinct juvenile point of view and has a wide range of excellent titles, some that cannot easily be obtained elsewhere. Doubleday, Doran is the publisher of the "Windmill Books." *ROSES OF THE WINDS*, *THE PERILOUS SEAT*, and *PEARL DIVER* are examples of the good books in this series.

What is a more valuable gift than a fine book!

BOOKS MENTIONED IN THIS ARTICLE

- Armer, Laura—*WATERLESS MOUNTAIN*, Longmans \$3.00
- Ashmun, Margaret—*SUSIE SUGARBEET*, Houghton \$2.00
- Coatsworth, Elizabeth—*CAT WHO WENT TO HEAVEN* and *KNOCK AT THE DOOR*, Macmillan \$2.00
- Davis, Mary Gould—*TRUCE OF THE WOLF*, Harcourt \$2.00
- De La Mare, Walter—*DUTCH CHEESE*, Knopf \$3.00 and *POEMS FOR CHILDREN*, Holt \$2.50
- Deming, Therese—*LITTLE EAGLE* and *INDIANS IN WINTER CAMP*, Laidlaw 90c and \$1.00
- Gorse, Golden—*MOORLAND MOUSIE*, Scribner \$3.00
- Gray, Elizabeth—*MEGGY MACINTOSH*, Doubleday \$2.00
- Harrington, Mildred—*RING-A-ROUND*, Macmillan \$3.00
- Hewes, Agnes—*SPICE AND THE DEVIL'S CAVE*, Knopf \$2.50

English, The Basic Study in the Elementary School

CALVIN T. RYAN

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THE basic study of the intermediate grades should be English—reading, literature, oral and written composition. The reason for this statement is becoming more and more obvious; the necessity for the reorientation is becoming more and more pressing.

Too long have we accounted for the poor work in the high school by saying that the elementary school was falling down in the preparation given the pupils. The charge is easy to make. In truth we have had far more charges than we have had anything done about it. The intermediate grades have been the No Man's Land of education. Specialists have worked with primary children and primary curricula, with high school students and high school curricula. We have special methods of teaching all the high school subjects, but we notice a falling off in the number for the intermediate grades. It is relatively easy to get material for a high school course in English; it is relatively easy to get materials and references for a course in the methods of teaching high school English. It is not so easy to get materials for the intermediate grades.

The central committee of the National Secondary Education Association at the Los Angeles meeting this year drew up an ideal course of study to fit a student for the modern world. English heads the list. The committee says teach English, (1) because it excels in the opportunity it offers for the development of right social attitudes; and (2) because it furnishes the necessary knowledge of the mother tongue.

The committee renews the charge that English is poorly taught in the high school, a

charge that is more axiomatic than revealing, but accounts for its being taught poorly by saying that children coming from the grades are not properly taught.

There is nothing new about this game of passing the buck. Mrs. Helen Aiken French, writing in *THE HIGH SCHOOL TEACHER* for June, 1931, says that college freshmen fail because they are poorly taught in the high school. My own experience has led me to conclude that I could do better work if the students coming to me were better prepared in high school. Mrs. French is a member of the faculty of the School of Education at the University of Pittsburgh, and has made a special study of why freshmen fail. The answer is obvious. The important thing is her specific reference to the freshman's inability to read and comprehend factual material.

The central committee makes a similar charge against the pupils who come from the elementary school into the high school. These pupils get only "a hazy general meaning from what they read—no clearly defined ideas."

Instead of the elementary school teacher passing the buck on to the primary teacher, I should propose the recognition of English as the basic study in the elementary school. In spirit, sometimes secretly, all concerned realize the fact that English is the basic study, but in the functioning of the school program, it is not given this important place. Children must be taught not only the mechanics of reading, not only to read material where the interest of the story is the end all, but also they must be taught to read material for comprehension, where it is necessary "to be there" in order to get what the printed words say. It is well enough to be motivated in all our work by interest-gaining and interest-

propelling procedures, but it is not false pedagogy to require students in the intermediate grades to do some thinking on their own level. Mrs. French says that freshmen tell her that in high school they had to do very little reading of the comprehension sort, for "the teacher explained it all first." It is not being false to our charges when we require them to work just for the sheer benefit to be derived from the effort. To think requires some imagination, and the development of one is going to tell on the other.

The renewed stress that we are coming to place upon attitudes toward life is another reason for utilizing more of the intermediate pupil's time in English. We are being told unequivocally that the balance wheel of life is the emotions. Facts are necessary, but the emotions furnish the dynamic element of life. The ordinary person's life is controlled as much by his emotions as by his intellect, if not more. In the child this is certainly true. He does not live a life of reason. The English course excels in the opportunities offered to develop and nurture the proper emotions and the proper attitudes.

The emotions are reached largely through the imagination, and in consequence they are best reached through literature. An emotionally charged lesson of the appreciative type will have a greater tendency to go over into action, and to remain a part of the child's future actions, than a lesson void of this psychological factor. The central committee referred to earlier, agreed that one of the major problems of all persons is the satisfying of spiritual and esthetic aspirations. The imaginations of children of the intermediate grades, unless they have been dulled or thwarted, hunger for nurture and guidance. Terman has said recently that while we are not able to change the native intelligence of children very much, we can shape their personality responses, their ideals and attitudes, and declares it a shame that we do not do more with that side of the child's life.

Character *per se* is not effectively taught through any direct method. The committing

to memory of the Ten Commandments will not assure our entrance into heaven. Unselfishness, honesty, and such like traits of a positive nature, are best taught indirectly. No one ever becomes mere merciful by reading Shakespeare's great mercy speech in *THE MERCHANT OF VENICE*. One learns to be merciful by meeting occasions when he can be merciful. Children acquire the concept through imaginative living of a merciful person, by reading about a character who actually shows mercy.

We are told that a child under ten does not have any real concept of such abstract qualities as mercy and honesty. The grasp of the meaning of the quality comes after the child is ten or twelve, that is after he is in or beyond the fourth grade. In the teaching of safety we are told to dramatize; we are warned not to give a list of don'ts. A child learns about safety through his imagination, not through his reason.

"Reason is the outer aspect of imagination," writes one authority, "and where the outer does not have its roots in the inner it does not function. Reasons may be accepted, but they are not necessarily appropriated and assimilated."

Real teaching has taken place whenever the child has appropriated and assimilated the lesson we have tried to give him. They must have the roots intertwined within the realm of the imagination. Unless this has taken place, we have nothing other than what Morrison calls mere lesson-learning. In the intermediate grades we train rather than instruct. The child must be given more chances *to do* and must spend less time on studying *about* things. It is the activity age; hence the dramatized literature lesson may become a real lesson in "developing right social attitudes."

Another reason for placing greater stress on English in the intermediate grades is that as soon as the pupils get into high school they are given more subjects involving facts and skills and fewer that develop the powers of imagination. High school studies deal far more with subjects requiring reason than with

subjects requiring imagination. Unless boys and girls acquire the reading habit, unless they want to read for the information and for the pleasure it gives them; unless they have had their imaginations nurtured and directed in the grades, they are not likely ever to have it under control; unless they acquire control over their emotional life while in the grades, it will be difficult for them to acquire that control in later years. The high school teacher has to work with whatever is sent her, and has to try to teach whatever subject is assigned her. If students are unresponsive, she is tempted to conclude that they were poorly taught in the grades.

A final reason for added emphasis on English in the intermediate grades rests upon and grows out of the situation already mentioned, but is reinforced by modern life. The central committee took cognizance of the fact that we are living in a new world. It would be folly for any division of our school work not to consider this change in modern life. In fact no one division can make an adaptation independently of the other two. I refer, obviously, to the growing leisure of all classes of persons. Some one has said that "a world fit for democracy is a far easier aim than a world fitted for leisure." Leisure must be a means and not an end. Whether leisure will

be a good thing for us depends entirely upon whether we use it wisely. We must make education for leisure one of our cardinal principles.

There is always a danger of turning the English course into something like the proverbial army mule on which to load whatever can not be looked after elsewhere. For instance the central committee thinks that the English course should be at the same time a course in elementary sciences. It is patent that without the ability to read and interpret the printed page no one can progress far with any subject; but many of those who want to load down the army mule do not mean the use of English in this sense. They wish to use geography and history books for recreatory reading. Reading is not one general ability, but it is a series of abilities or skills. The learning process is specific rather than general. The physics teacher never thinks of assigning poetry or narrative fiction as an aid to teaching physics. There is a time to teach comprehension, a time to teach students to enlarge their store of information and facts; and there is a time when they should be taught to read for the sheer joy of reading; that is, for recreatory purposes. These should not be confused; these should not be taught at the same time, or under the same heading.



THE CHRISTMAS BOOKSHELF

(Continued from page 245)

Kuebler, Katherine—HANSEL THE GANDER, Mottow \$2.00

McNeer, May Yonge—WOLF MAID, Macmillan \$2.50

Mason, Arthur—WEE MEN OF BALLYWOODEN, Doubleday \$2.50

Meador, Stephen—RED HORSE HILL, Harcourt \$2.50

Morris, Cora—GYPSY STORY TELLER, Macmillan \$3.00

Nemcova, B. R.—SHEPHERD AND THE DRAGON; IT. by Eleanor Ledbetter, McBride \$2.50

Parrish, Anne—FLOATING ISLAND, Harper \$3.00

Rackham, Arthur—NIGHT BEFORE CHRISTMAS, Lippincott \$1.50

Ransome, Arthur—SWALLOWS AND AMAZONS, Lippincott \$2.00

Sherwood, Merriam—TALE OF THE WARRIOR LORD, Longmans \$2.50

Studley, Barrett—LEARNING TO FLY FOR THE NAVY, Macmillan \$2.00

Teasdale, Sara—STARS TONIGHT, Macmillan \$2.00

Townsend, Atwood—CAMPING AND SCOUT LORE, Harper \$3.00

White, Eliza Orne—WHEN ABIGAIL WAS SEVEN, Houghton \$2.00

Whitfield, Raoul—SILVER WINGS, Knopf \$2.00

Expression in Poetry Appreciation

CECIL B. HALL

Principal, Demonstration School, State Teachers College
San Jose, California

AN important part of a poetry appreciation lesson is to give the children an opportunity for the expression of feelings and emotions aroused by the poem presented. To leave a poem without giving them this opportunity is like filling some forty little balloons with oxygen, then tying them down tightly while they vainly tug for release. Whether this release takes the form of illustrations of the theme or impressive lines with pencil or crayons, of dramatizing the poem, of giving expression to its rhythm and beauty through the medium of a verse speaking choir, or of expressing the thoughts and feelings aroused by the poem in verse—whatever the release, it is an essential part of poetry appreciation, for it is only through expression that the poem becomes a vital part of the child's experience.

After the poem "Opportunity" by Edwin Markham had been presented to a sixth grade group, this situation was proposed: "Suppose you were the traveler gazing at the statue

'Heel-winged, tiptoed, and poised for instant flight,'

and you had been advised to seize the tossing ringlet *now*, what do you imagine you would be thinking or doing? Would you like to express your thoughts in a few lines of poetry?" Within a few minutes the children had lines of which the following were typical:

I shan't wait for opportunity to come,
When there are so many things to be done,
I'll search for it with might and main,
If I succeed, that much I'll gain.

As the traveler heard what the statue said,
These were the thoughts running through his head,

I cannot wait till the day is gone,
I must take a chance, or pine
For a better road to travel on.

Opportunity is giving me advice,
I must not wait for him to tell me twice,
I must hurry not to let him go,
For then I can avoid all woe.

At the close of the presentation of "The House With Nobody In It" by Joyce Kilmer, this question was asked: "Suppose you were the house and you saw the poet looking sympathetically at you, what would you say in response?" The following are some of the contributions:

I miss the steady patter
Of the children's little feet,
I long for the steady chatter,
As they hurried in to eat;
But those days are past and gone,
And drear ones are dragging on.

There is stillness along my walls,
For the want of laughter in my halls,
Oh passer by, can you not see
What has happened to my yard and me?

A ballad is somewhat more difficult for children to write, but these poems written after the group had studied the old ballad "Robin Hood and Little John" show that children can get something of the feeling and rhythm of the ballad:

The chorister Alan-a-Dale so true,
Made Robin Hood's men feel well;
Every day he sang a ballad or two,
And his voice range out like a bell.

Little John was a tall lad and lean,
His arrows they went like the breeze,
His arrows were sharp and very keen,
He could tumble a man with ease.

Robin Hood's men went hand in hand,
They stole the king's gold and shot his deer,
They rode and robbed throughout the land,
So many bold tales about them we hear.

When the sun is peeping o'er the hill,
Then Alan-a-Dale sings soft and low,
Of the brook down by the old mill,
And of the twang of the long bow.

Whatever the children do about a poem helps to make it a vital part of their experiences, and there is no form of expression which so increases appreciation of the meaning, beauty, and rhythm of a poem as the writing of a few lines of poetry from the thought suggested in the presentation of the poem.



EARLY AMERICAN WRITERS FOR CHILDREN

(Continued from page 242)

"Old Nursey"

O, here is Papa,
With Edward and Jane,
Come to see good old Nursey,
Who lives in the lane.

She's the best of all Nurseys,
And Edward and Jane
Love dearly good Nursey,
Who lives in the lane.

"Here's the hen and her chickens,"
Says Edward to Jane,
"And here's Nursey's pussy,
That lives in the lane."

Nurse gave a good hug
To Edward and Jane,
And told them a story
As long as the lane.

They said, "Good by, Nursey."
She said, "Come again
To see poor old Nursey,
Who lives in the lane."

"O, Look at the Moon!"

O, look at the moon!
She is shining up there;
O, mother she looks
Like a lamp in the air.

Last week she was smaller,
And shaped like a bow;
But now she's grown bigger,
And round as an O.

Pretty moon, pretty moon,
How you shine on the door,
And make it all bright
On my nursery floor!

You shine on my playthings,
And show me their place,
And I love to look up
At your bright, pretty face.

And there is a star
Close by you, and may be
That small, twinkling star
Is your little baby.

Editorial

PROFESSIONAL ORGANIZATION FOR ELEMENTARY SCHOOL ENGLISH TEACHERS

WHAT part does the average elementary school teacher of English actually take in the solution of pedagogical problems involving her work? During the last fifteen years, high school English teachers have had much greater freedom than have those in the elementary schools to attend conventions where constructive professional work was being planned, or the results of such work were being discussed and evaluated. The attendance of teachers of high school English at the meetings of The National Council of Teachers of English has been steadily on the increase, with representatives coming from a large geographic area. The attendance at these meetings of elementary school English teachers, on the contrary, has not increased significantly, and has in the main been representative only of the locality of the meeting place, with a few splendid exceptions.

Administrative conditions and the school situation in general have had much to do with this. However, other causes strike deeply into problems of the right professional organization of the group of elementary school teachers of English. Unfortunately, until quite recently, The National Council of Teachers of English did not provide for the professional interests of this group as it did for the high school and college groups. The extraordinary effort required, therefore, for elementary school teachers to attend the Council meetings in November each year, brought few satisfactory returns. School superintendents, elementary school principals, research specialists, supervisors, and teachers college and training school instructors have attended the meetings in sufficient numbers to give a progressive turn to developments in elementary school English teaching, or else

things would indeed have come to a very bad pass. In the January REVIEW, a report will be made upon important gains won for the elementary group by those who went to Milwaukee with the purpose of securing more adequate representations on the governing board.

Despite all that has been said concerning employment turnover in elementary schools, and the inadequacy of the academic and professional training of elementary school teachers, the fact remains that in this group are some of our very best teachers in the public schools of the country. In superior intelligence, personality, and education, there are elementary teachers unsurpassed by representatives of any other group. THE ELEMENTARY ENGLISH REVIEW has endeavored to bring the elementary school teachers of English themselves into a more active participation in organized work along professional lines. The hope has been that there would be a steady growth in the numbers of elementary school English teachers working in their professional field, along with others so engaged—superintendents, principals, supervisors, directors of research, teacher-training instructors.

Education at higher levels of maturity is never free from the limitations of the schooling and life of the early years of childhood. Problems in English teaching in secondary schools and colleges have their foundations in the elementary school. Why, therefore, should there not be united effort within The National Council of Teachers of English, as was sought by several at the Milwaukee meeting, to assist in a better organization of the professional work of those teaching English in the elementary school?

C. C. Certain

Reviews and Abstracts

NORTH AMERICA. By Lucy Sprague Mitchell. The Macmillan Company. 1931. Illustrated. \$3.50

"I welcome the grownups as my best hope," writes Mrs. Mitchell. "The stories should stand on their own merit; the less interference by a grownup, the better. But any book by itself must leave the educational situation incomplete. Of necessity, it is left for each teacher, each parent, to complete this book in his own way, in his own and the children's environment."

NORTH AMERICA: THE LAND THEY LIVE IN FOR THE CHILDREN WHO LIVE THERE is a thrilling sort of new geography—a story supplement to make the geography text book of the school room take on reality for children of nine or older, and to help them think in terms of geographical relationships. The roads, houses, animals, plants, natural wealth of forest and soil, and the great industries of North America are all treated in fascinating story fashion by this ingenious writer who has children of her own and who has taught them their geography lessons "on the spot." Mrs. Mitchell has taken long overland, over mountain and over desert jaunts, gone high in airplanes and deep into mines, and one senses authenticity in every page of her stimulating book.

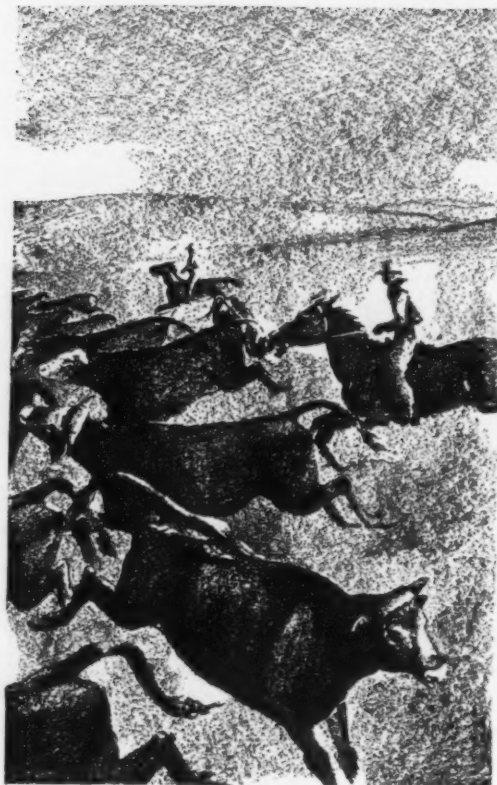
Mary Griffin Newton
Detroit, Michigan

KNOCK AT THE DOOR. By Elizabeth Coatsworth. The Macmillan Company. 1931. Illustrated. \$2.00

Elizabeth Coatsworth, who so recently was awarded the Newbery Medal for her story of **THE CAT THAT WENT TO HEAVEN** offers handsome proof that the traditional fairy tale still has power to enthrall, in her new story of Stephen, half human, half fairy boy, who lives in Fairyland until he is nearly grown.

Stephen is the idol of his grandfather, the King of Fairies, but inborn curiosity and mortal yearnings make him troublesome to raise compared to the fairy children. He is unhappy feasting on fairy food until he finds the little old lady in the royal kitchens who, "whispering like a jolly little steaming teakettle," provides him with the salt that mortals crave. But he likes school and why not, since it is an entertaining place where one learns charms! In the first grade Stephen learns how to make a tree bend down with a simple little charm which the master describes as being very useful for picking fruit or flowers and pretty besides.

Elizabeth Coatsworth's verse has genuine lyric



Reprinted from **NORTH AMERICA**, by Lucy Sprague Mitchell. Published by Macmillan.

quality and it would be hard to find more charming ideas or imagery anywhere than those to be found in **KNOCK AT THE DOOR**. F. D. Bedford has illustrated the book in keeping with its delicate mood. **KNOCK AT THE DOOR** is not destined for the rough and ready child who appreciates only a boldly carved story, but it will be treasured highly by the child of sensitive nature.

Mary Griffin Newton
Detroit, Michigan

TINKA, MINKA AND LINKA. By May McNeer. Alfred A. Knopf. Illustrated. 1931

Tinka, Minka and Linka are three small Hungarian misses who live in a veritable child's heaven—a toy shop. Their father carves toys; their mother paints them. But when Katoka comes all the way from Budapest to visit, Tinka, Minka and Linka do not sit at home displaying their playthings—they dress her in eight stiff petticoats, a velvet bodice and a small silk apron and hurry her out to see their village, their Easter celebration and their fair.

The humor that makes Topelius's stories for young children a joy to read, is missing in **TINKA, MINKA AND LINKA**, but if the narrative is inclined to primness, the illustrations by Charlotte Lederer more than make up from this slightly starched effect. Even the

pig-tails of the four little girls seems embued with life. The toy-horse looks ready to leap from his tin wheels to romp on the carpet pasture; the trees and flowers almost wave in the wind, and the gingerbread booth at the fair leaves nothing to be desired. Mrs. Lederer is herself an Hungarian. In the gay illustrations of this book for children of five to eight she generously records many of her own childhood memories.

Mary Griffin Newton
Detroit, Michigan

JOAN AND PIERRE. By May N. Mulvany-Dauteur. Doubleday, Doran & Company. 1931. Illustrated. \$2.00

Dogs and stone statues talk, and girls and boys have few parental apron strings tied to them in this lively new book for youngsters of the picture book age. The author-illustrator is a French woman who has excellent memory for the things that children like to do, and those things seem to vary but little whatever the country. Her red, blue, yellow and black illustrations brighten every page, even the index, which is one of the most unusual we have seen this year.

The setting of JOAN AND PIERRE is in France and Brittany and scenes change so rapidly that there is no chance for monotony. Joan leaves America to spend the summer with her cousin Pierre in Paris and Pierre outdoes himself to be a genial host. He and Joan play with sail boats on a pond, ride the merry-go-round, go shopping, and see a Punch and Judy show. They view famous Eiffel Tower, celebrate Pierre's birthday in true birthday fashion, take a trolley car ride and visit Pierre's friend Yannick in Brittany.

Mary Griffin Newton
Detroit, Michigan

WAYS TO TEACH ENGLISH. By Thomas C. Blaisdell. Garden City, New York. Doubleday, Doran, 1930. \$2.50

There is a note of authority in WAYS TO TEACH ENGLISH which raises a challenge to the teacher of English. For those who are so fortunate as to know the author and the background of experience from which he writes such a note seems entirely justifiable. Dr. Blaisdell's contacts with pupils and students have extended from the elementary school through the college and have covered nearly three decades in the classroom.

The title of this volume is a happy one, implying a point of view as well as giving a description of the contents. The reader is not disappointed in what he finds for the author has gone far beyond a compendium in furnishing a wealth of suggestions which will be helpful to the teacher of English.

The book opens with the presentation of the prob-

lem which confronts the educator and the teacher of English. This problem the author analyzes into a three-fold division. The schools are concerned with aiding the pupil to develop: (1) reasonable power of oral and written self-expression, (2) fixed habits of accuracy in oral and written expression, and (3) real power to understand and appreciate literature.

In developing this outline Dr. Blaisdell evidences his familiarity with the wealth of material which recently has been made available to the classroom teacher. The reader is acquainted with this material through frequent reference and footnotes throughout the book, through sections in which various authorities and studies are discussed, and through series of exercises at the end of each chapter which, although designed for the student in education, will serve as an annotated list of references for the teacher in the field. Teachers will find helpful in this connection those sections in which the measurement of specific phases of English is discussed. The appendices furnish such aids as, a word list, composition topics, a reading list, and a bibliography which the new teacher will find helpful.

Material is contained which will be of no little value in the building or revision of a course of study. In fact such a syllabus is contained in the volume.

There may be those who would question some of



Reprinted from TALES FROM THE CRESCENT MOON, by May McNeer and Charlotte Lederer. Published by Farrar and Rinehart.

the dictums of the author, feeling that at times he is prescriptive. For example, the emphasis upon the oral phase of language instruction and upon the value of the oral drill will doubtless be generally accepted. But the pronouncement that "every English recitation should begin with from three to five minutes of habit-forming drill" may seem to some to be debatable. However, it is of no little value to have for our consideration the seasoned judgment of one who, like Percival Chubb, can look from his conning tower and speak with the authority of longer experience.

It is not in this last direction that the chief contribution of the work lies. Rather is it to be found in the fulfillment of the denotation and connotation of the title. The principles advanced by the author are developed and illustrated for each grade level from the early elementary through the secondary school. The value of this comprehensive treatment of the subject becomes apparent to young teachers, who in search of appointment, find that too narrow specialization limits the doorways for entrance.

Readers of *WAYS TO TEACH ENGLISH* will search long ere they find in this volume a novel or unique way to teach literature or the vernacular. There is a marked absence of a "new school" slogan. At times the techniques seem rather formal and prescribed. Nevertheless, in addition to a wealth of ways to teach, there is a breadth of view and a presentation of principles underlying the entire program in English that should go far toward making the teacher not a narrow technician concerned merely with the work of her grade but rather a skilled craftsman aware of the whole construction.

Marquis Shattuck
Detroit Public Schools

A GUIDE TO CHILDREN'S LITERATURE. By Florence E. Bamberger and Angela M. Broening. Johns Hopkins Press, Baltimore, 1931.

It is unfortunate that this book, into which has been packed so much that is sound and helpful, should have been given such a misleading title. It is not, in this reviewer's judgment, an adequate guide to children's literature. Not adequate because, in the first place, it leaves unexplored many interesting and rewarding sections of the subject; and because, in the second place, the authors are not, apparently, as much interested in constructing a guide to children's literature as in laying out a program by which to teach children's literature.

The authors begin by discussing the nature of appreciation of literature, quoting from various writers and then presenting the gist of Dr. Broening's previously published research into this problem. (Incidentally, this piece of research is one of the contribution studies of appreciation). Chapter two deals with children's interests, the procedure again being

the summation of the findings in several well known investigations, then the presentation of Dr. Bamberger's study of the physical make-up of books for children. Chapter three is on the preparation of a unit in literature. This is probably the meatiest section of the book. The succeeding chapters (on poetry; fairy tales, myths, and legends; animals in literature and life; biography; historical and geographical literature) illustrate the application of the unit-procedure to these various types. Chapter nine, on science, lacks the illustration of the unit. Chapter ten called "Literature for the elementary grades" is, presumably, a summary; it contains a list of books about children, a list of sixteen criteria for evaluating a program of elementary school literature (sound and scholarly), and suggestions for research. The Appendix presents fifty problems for term papers. There is a full bibliography.

The reviewer believes that the chief contribution in this book is contained in the illustrations of how unit-studies in literature are built up. These are concrete, experiential, and for the most part, acceptable. But occasionally even here the authors, following their desire to *teach* at all costs and to work out a detailed, articulated procedure, find themselves leagues away from the accepted (and their professed) purposes of literature. Imagine, for example, spending *four weeks* with Bok's *A DUTCH BOY*. How square this with the author's statements (on page 23) concerning the presentation of the selection as a whole? Or how justify, by any extension of the term "literature" the unit on "the National Road," pages 83-86? Further—could anything be more unfortunate than the suggestion (pages 82-83) that pirate stories be made a means of teaching children geography? This particular reviewer has a literary friend who has read all the pirate yarns he could lay his piratical hands on, and he doesn't know yet where the Spanish Main is—and he vows he doesn't want to know.

It would be well if all teachers of children's literature would keep steadily in mind as the typical, even the ideal reader, not the child studying in a school group, but the child curled up on the davenport or stretched out on his blessed tummy, reading to himself, pursuing the story as rapidly as he can or wishes to, with no view to intellectual or moral gain and with no thought of "creative returns." Is there to be no place in our world for that happiest and perhaps most enthusiastic and appreciative of all book-fellows, the desultory reader?

A GUIDE TO CHILDREN'S LITERATURE would probably be most useful in those classes in the *teaching* of children's literature in which the unit-method is to be explained and demonstrated. For this purpose it is admirable.

Walter Barnes
New York University

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